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WHEN woman was created, according to an old legend, Earth and Heaven were ransacked to provide her with charms and graces. Only they have been exploited since for new articles of adornment, vegetable and animal, being called upon to yield their treasures.

Among the oldest articles of clothing which have contributed to comfort and appearance of humanity. The idea of snatching the furs of his four-footed brothers and to shield his own tender and protected skin must have occurred early to prehistoric man. Even there is a sort of primitive appeal about rich, glossy skins, fashioning garments of the utmost comfort.

Beauty of furs, no less than their beauty and utility, attracts the woman—far, as a set-off to feminine loveliness, they have an equal. This is particularly true of natural, undyed furs, and it is fortunate when a season presents favors their use.

Among the most fashionable of furs, and are moderate enough for the most part. Skunk, is another natural, durable and relatively inexpensive fur, also the popularity of the last few

seasons. Mole skin is also shown in combination with other furs, or made up in sets, with trimmings of passementerie. The working of mole-skin and seal in patterns is one of the novelties of the present fur season. In very high priced fur, mink promises to be a leader for general wear, while the "Coronation" has given an impetus to ermine, as a fur for dressy occasions. The little tails, which are usually sewed throughout an ermine garment, are arranged more sparingly on this season's creations, and in some cases entirely omitted. Some very broad scarfs of seal have linings of plain ermine.

Red, gray, brown and black fox are all used extensively,—and tipped fox is exceedingly modish. White fox, for evening wear, always has a large number of admirers, and is used this season, as formerly, in pretty, fluffy sets, or as a trimming to garments of ermine.

Fewer heads and tails are seen on furs than for some years past, and this would seem an advance in taste. Of course, there are fox sets, and sets of raccoon and fisher. In natural, animal shades, but for the most part broad pelerine and shawl collar effects, with trimmings of passementerie, braid, fringe or tassels prevail, accompanied by plain muffs, slightly smaller than the modish ones of last season. The best shape of muff is undoubtedly the half-barrel, or pillow

variety, which has much of the graceful roundness of the barrel muff, without its bulk and awkwardness.

Very large pelerines of mink, ermine and chinchilla, in effect whole wraps of the shawl or cape variety, are exhibited for those whose purses can stand such luxuries,—and are among the most graceful designs of this decade.

The woman who cannot, for any reason, consider a full length fur coat, will find comfort in the many pretty short jackets of fur that are to be the smart thing this winter. These little short coats are usually about the length of the fashionable suit jacket, which is twenty-six to twenty-eight inches, and they are modeled on much the same lines. Etons of fur are also pretty and correct, taking the place of the large pelerine, or fur scarf. These short coats are usually of seal or Hudson seal, broad-tail, astrachan or baby lamb with collars and cuffs, or other trimmings, of fuller, fluffier fur. The Etons are sometimes bordered all about with contrasting fur, while the jackets show a great variety of large shawl collars and revers of raccoon, fox or skunk.

Sailor collars, even, are used on fur coats, some in square, some in round, and some in pointed effects. Forty-five inch coats of fur are occasionally seen, and offer an excellent compromise between the merits of the full-length coat and the short jacket.

Fish effects in stoles of short, fine fur, are sometimes caught at the waist with a handsome buckle or ornament. There is a general revolutionary suggestion about present fur fashions, especially noticeable in fishu and cape effects, and in broad collars and deep cuffs.

Turbans of fur, to match muff and scarf, or jacket trimmings, are also in good style. A fur turban, worn with a fur coat, and matching the revers, cuffs and muff, gives a delightfully picturesque finish to a winter costume.

In selecting furs, one should bear in mind that no one fur is universally becoming. Skunk is quite generally so, and mink likewise,—but the gray and black furs are not for all faces. As a rule, they are most becoming to blondes and light-complexioned people, generally, and to those with gray hair. Very youthful faces always look well above light furs. Women of olive complexion should always select a fur with a brownish cast, unless their hair is of a raven blackness, when a black fur may be worn. White furs are most becoming to dark or rosy faces,—the roses of old Jack Frost, however, render them wearable by many who are otherwise pale. A little study of the possibilities of fur in enhancing the beauty of the complexion, by contrast, is not only interesting, but well worth while, as it enables one to achieve superior effects.



BY RENE MANSFIELD

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DAME Fashion has a relenting heart concealed somewhere about her modish person, after all. Just when our tortured locks were beginning to stand on end, so to speak, from constant puffing and stuffing and roughing the lady graciously permits us to coax them back to docility by speaking up for the most simple effects possible in hair dressing.

At the same time, she is never deaf to the plaints of the wig-makers, who must go right on making a living, so that unless nature has given us as much hair as a Lady Godiva most of us will find that the present styles demand a luxuriance of tresses only to be obtained by the yard. Whereas the hair about the face must be fluffily guiltless of pads or roughing, the generous knots and twists and coils at the back of the head require the addition of at least a switch or two.

Very quaint and youthful is the

most popular mode of the moment which is a charming adaptation of the peasant hairdress. After the hair is parted and loosely waved the long strands over the ears are wound about in flat spiral twists, just back of the ears, and the back portion is formed into a similar twist, or into a Psyche knot. Sometimes the hair is simply coiled in irregular strands, brought well to the front over the ears, and always with the contour of the head exposed. What is called the Flemish style is particularly becoming to a round, young face. The hair is parted from the forehead down to the back of the neck and the two sections are then braided and coiled into circles that almost cover the sides of the head. These braids are drawn together in the back, but the long line of parting is preserved.

Still another variation may be obtained by having a fall of curls in the back with the circle twists at either side. Although curls and puffs are little used these days there are many women to whom nothing is more

becoming, and in hairdressing, above all, a woman should consider becomingness rather than style. A stray curl or two resting on the neck or just escaping from a coil braid will do much to soften the features. At the same time nothing will impart that old maid look so successfully as anything resembling a corkscrew curl too near the face.

There is a marked tendency toward higher effects in coiffures and it is quite likely that the banished pompadour will return again to favor. The Psyche knot placed quite high on the back of the head with a moderate pompadour will be considerably worn this winter.

Thus it will be seen that a woman may dress her hair in any style best suited to her face and consider herself quite a la mode if she but maintains a certain simplicity of contour, and though she may use as much false hair as ever, if she endeavors to obtain as natural effects as possible, striving to conceal its use rather than flagrantly revealing it as heretofore.

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